

ABSTRACT

Title of Thesis: ORCHESTRATING COMMUNITY:
REVITALIZING EAST FREDERICK
THROUGH A NEW HUB FOR THE ARTS

Marissa Tonkay, Master of Architecture, 2019

Thesis Directed By: Ming Hu, Assistant Professor
School of Architecture, Planning, and
Preservation

This thesis intends to explore placemaking through the introduction of a community arts center. As a historic city filled with art, festivals, and musicians, Frederick is well-known as a trendy destination. The city and its surrounding suburbs host several public venues designated for art performances and individual private lessons; however, the city itself lacks a unified artistic identity and a physical expression of Frederick's arts culture. The city needs a central, accessible hub for ensemble music and public performance and exhibit space for beginners or small groups that, together, make up Frederick's arts culture. The thesis examines an artistic hub which includes education, performance, and mixed-use residential spaces for creators to learn, perform, live, and collaborate. Utilizing survey-derived community desires and needs as a design driver, the thesis will study placemaking and investigate the artistic identity of Frederick to strengthen the city's designation as an Arts & Entertainment District.

ORCHESTRATING COMMUNITY: REVITALIZING EAST FREDERICK
THROUGH A NEW HUB FOR THE ARTS

by

Marissa Tonkay

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Advisory Committee:

Assistant Professor Ming Hu, Chair

Professor Karl Du Puy, Committee Member

Assistant Professor Joseph Williams, Committee Member

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Introduction

For centuries, music has been an essential art-form and method of communication throughout cultures all over the world. Humans—and even some animals—enjoy listening or participating in musical activities. When people discovered how to manipulate sound to their liking, human culture changed forever. Singing, tapping a rhythm, or playing a flute could signify anything from an important ritual or a casual pastime. Instruments made from local materials, local singing and dancing styles, and methods of performance defined cultures. As technology progressed and new ideas, inventions, and materials developed, certain sounds became associated with different regions or nations throughout the world. This is the same for the visual arts, as new materials and art styles evolved over time.



Figure 1 A musician plays a flute. (Source: Creative Commons Zero)

Sound is closely tied to place. Sound can trigger memories—both good and bad—or, mentally transport people back to distant memories. What comes to mind when the sounds of chapel bells echo through the streets? For some, the sound may remind them of weddings or even just walking past church bell towers to work every day. University bell towers play songs that immediately become nostalgic to alumni visiting the campus. Some people may simply rely on the temporal bells daily to ground them as they lie nearby in a park, lost in a book during their lunch break. Regardless, the specific timbre of bells along with the perceived pattern of notes defines a bell tower in a certain place, which ties the mind forever to that place when the sound repeats.

But what separates music from a string of sounds? Do the sounds have to be pre-planned by a composer in order to be considered “music”? Can anybody create music, regardless of previous training? Music is simple to understand yet difficult to create. Musicians go through intense studying and training before they can properly compose sounds into a song.



Figure 2 Beginners and professionals alike enjoy music. (Source: Creative Commons Zero)

Just as ambient sounds are tied to place, so are musicians to the local culture. One cannot picture Nashville, Tennessee without thinking about the country music stars and musicians who perform nightly all over the city. Likewise, it is difficult to think about New Orleans, Louisiana without recalling its amazing jazz performers. Every city has a unique sound.

The city of Frederick is no different. Frederick is a small city in northwest Maryland. Its growing arts and entertainment culture draws visitors from all over the state and surrounding areas to walk its historic streets. Yet, the music culture of Frederick is ill-defined: there is no architectural representation of Frederick's values towards music. Musicians are scattered, performing nightly in bars and on the streets, but they do not have a place to represent them within the city. Visual artists, likewise are scattered throughout the city in small galleries or the city's small art center building. This thesis explores how to unite Frederick's art and music culture through giving the community a single arts hub to experience visual arts and music in a variety of ways. The thesis also explores how such a hub can mend a hole in Frederick's urban fabric and promote development in East Carroll Creek.

Chapter 1: The Power of Music & the Arts

While this thesis ultimately explores how to intertwine music program with the visual arts community, an emphasis in study has been placed on music as the city has a very apparent deficiency in music-specific program and support for local musicians.

Music has the potential to impact communities at many different scales. It impacts the individual at a cognitive level, acts as a vehicle for personal motivations and friendships to form, creates a common community “voice,” and can even define a culture. While music performances can happen anywhere, the introduction of music-centered programs in a community can act as a vehicle to improve the lives of those who participate or come to experience the place of sound. As Rickard and McFerran explain, “just as physical health is nurtured and sustained by physical activity and cognitive health is nurtured by cognitive activity, emotional health is nurtured by emotional activity.”¹ Not only is engaging with music emotional, it also exercises cognitive functions and fine tunes motor skills.

Music at the Cognitive Level

Music has extraordinary effects even at the smallest scale: the anatomy of an individual’s brain. Like many refined motor skills, musical training has powerful effects on the brain that can be observed in real time using imaging technology. Engaging with music often results in physical brain structures developing or growing in unique patterns.

¹ Nikki S. Rickard and Katrina McFerran, *Lifelong Engagement with Music: Benefits for Mental Health and Well-Being* (New York, UNITED STATES: Nova Science Publishers, Incorporated, 2011), accessed October 14, 2018. 257.
<http://ebookcentral.proquest.com/lib/umdcj/detail.action?docID=3021320>.

If children learn music at a young age, it can impact their brain's physical development. Structures may form differently depending on music training. Studies have shown that the corpus callosum, the brain structure connecting the left and right halves of the brain, is larger in musicians than non-musicians; similarly, the developed structures in the musician's brain can even be predictive or reflect the specific instrument someone plays.² Other studies of trained dancers and musicians also found that musically trained individuals have more developed white matter in the brain compared to non-musicians.³

Music also improves overall functioning through offering individuals a sense of meaningful purpose as they connect with sounds on different levels. Cognitive processes, social identity, and spiritual mindedness merge together when an individual engages with music.⁴

Music Education

Music education allows students to develop technical skills and gain a new hobby. Involvement in ensembles allows students to form new friendships and work together with other musicians to achieve the goal of creating great music. Music, like many extracurricular activities, also gives young students healthy options for activities after school which can assist in the improvement of a community. This is particularly helpful

² Michel Habib and Mireille Besson, "What Do Music Training and Musical Experience Teach Us About Brain Plasticity?," *Music Perception: An Interdisciplinary Journal* 26, no. 3 (February 2009): 279.

³ Chiara Giacosa et al., "Dance and Music Training Have Different Effects on White Matter Diffusivity in Sensorimotor Pathways," *NeuroImage* 135 (April 22, 2016): 273–286.

⁴ Nikki S. Rickard and Katrina McFerran, *Lifelong Engagement with Music: Benefits for Mental Health and Well-Being* (New York, UNITED STATES: Nova Science Publishers, Incorporated, 2011), accessed October 14, 2018. 225.

<http://ebookcentral.proquest.com/lib/umdcj/detail.action?docID=3021320>.

for students who come from disadvantaged backgrounds and need assistance. Studies have shown that music education programs can improve academic achievement among these disadvantaged students.⁵ Additionally, participating in music programs can help students feel less isolated and promote positive community participation. Research into the effects of music programs for at-risk young people have shown positive evidence supporting improved quality of life for these people as they develop positive social connections within a community.⁶

Music education teaches students to perform individually as well as with a group if students participate in an ensemble. Like a sports team, an ensemble must perform perfectly in sync in order to have a successful outcome. Ensemble members learn the value of teamwork and synchronization which enriches the individual's experience. When an ensemble is not performing together, it can be obvious or lead to a messy performance. Music education teaches students to work together or else the performance may fall apart. For example, a strange phenomenon can occur when an entire section of an ensemble becomes collectively out of sync, temporally, with other performers in the ensemble because they stop listening to others around them. This is called "phasing." Phasing sometimes occurs within a small space range but most often

⁵ Nina Kraus et al., "Engagement in Community Music Classes Sparks Neuroplasticity and Language Development in Children from Disadvantaged Backgrounds," *Frontiers in Psychology* 5 (2014), accessed October 14, 2018, <http://www.frontiersin.org/articles/10.3389/fpsyg.2014.01403/full>.

⁶ Melissa Cain, Ali Lakhani, and Lauren Istvandity, "Short and Long Term Outcomes for Culturally and Linguistically Diverse (CALD) and at-Risk Communities in Participatory Music Programs: A Systematic Review," *Arts & Health: An International Journal of Research, Policy and Practice* 8, no. 2 (May 2016): 105–124.

happens in larger venues such as football fields when marching bands perform over extremely wide spans of space. Light travels faster than sound, so a drum major—the band’s conductor—acts as the common visual point of reference for the correct tempo. Therefore, the band members must rely on looking at the drum major since the sound they hear coming from band members the opposite end of the field will be delayed in their perception. The band relies on the drum major to conduct correctly as they perform while moving around to create formations without colliding. The delicate balance demonstrates teamwork, trust, and dedication to practicing for the goal of a fantastic show. Likewise, an orchestra must be able to perform every part in perfect unison to create a resonating performance.

Children who participate in music education learn self-discipline through developing a practicing routine at a young age. Music education also teaches the individual about responsibility to the self or larger group. If the lower instrumentalists suddenly stop playing, then the music will suddenly sound unbalanced and thin as the higher voices are too exposed without a foundation of sound; likewise, a soloist cannot rely on others to keep a melody moving and the ensemble relies on them to maintain the correct pacing and tempo of the piece while they perform. While this may add some pressure to the act of soloing or participating in a music ensemble, it ultimately promotes individuals’ sense of self importance and motivates them to improve for the better of themselves or the group.

Music Therapy

Music Therapy began formally in the 1940s. First introduced for Veterans returning from the war with mental illness as a vehicle for expression, it is defined by the World Federation of Music Therapy as:

“the use of music and/or its musical elements (sound, rhythm, melody and harmony) by a qualified music therapist, with a client or group, in a process designed to facilitate and promote communication, relationships, learning, mobilization, expression, organization and other relevant therapeutic objectives in order to meet physical, emotional, mental, social and cognitive needs.”⁷

Music Therapy can assist people experiencing a variety of health and behavioral issues. As previously stated, music training can have profound effects on the physical development of the brain. Hypotheses have been made that music training can remediate conditions such as dyslexia.⁸ Allowing children with certain conditions to participate in music therapy programs at a young age may have positive effects on their performances in school as their conditions improve with training. One study found that learning to play an instrument assisted a child in overcoming a complex behavioral and learning disorder and motivated him to continue playing the instrument as his experience improved.⁹ Music can also be used to treat a variety of conditions such as Post Traumatic Stress

⁷ Nikki S. Rickard and Katrina McFerran, *Lifelong Engagement with Music: Benefits for Mental Health and Well-Being* (New York, UNITED STATES: Nova Science Publishers, Incorporated, 2011), accessed October 14, 2018, 241.

<http://ebookcentral.proquest.com/lib/umdcpl/detail.action?docID=3021320>.

⁸ Michel Habib and Mireille Besson, “What Do Music Training and Musical Experience Teach Us About Brain Plasticity?,” *Music Perception: An Interdisciplinary Journal* 26, no. 3 (February 2009): 285.

⁹ Dawn Rose, Alice Jones Bartoli, and Pamela Heaton, “Learning a Musical Instrument Can Benefit a Child with Special Educational Needs,” *Psychomusicology: Music, Mind, and Brain* 28, no. 2 (June 2018): 71–81.

Disorder or Autism. Elderly people may also benefit from music therapy sessions to improve happiness and quality of life.

This kind of therapy can be done in an individual or a group setting depending on the individual's needs or the purpose of the therapy. A therapist will be in the room with the patient to observe and work with the patient. The therapy can be executed in several different methods including improvising music creation as a group, writing a song together, or simply listening to music while the therapist observes the participant.¹⁰

Arts-related therapy may also take other forms such as drawing and painting as well. Music therapy is just one form of this kind of treatment.

Music and Placemaking

On a larger scale, music contributes to placemaking and local community culture. Local ensembles, choirs, dance troupes, and bands represent a community to visitors and outsiders. An important institution to a place such as a school or religious institution may have its own music ensemble that draws locals to performances regularly as a main source of entertainment. These groups may also play important roles in storytelling or portraying cultural traditions specific to the community. A strong sense of community leads to better quality of life as people feel united and supportive of each other.

The identity of many places is closely intertwined with music. Nashville is known as The Music City and is filled with musicians ready to perform. The subway stations of

¹⁰ Nikki S. Rickard and Katrina McFerran, *Lifelong Engagement with Music: Benefits for Mental Health and Well-Being* (New York, UNITED STATES: Nova Science Publishers, Incorporated, 2011), accessed October 14, 2018, <http://ebookcentral.proquest.com/lib/umdcpl/detail.action?docID=3021320>. 242.

New York City are not complete without buskers blasting saxophones and trombones. Likewise, a city's nightlife scene relies heavily on quality live music turnout. Without music, an integral piece of a community's culture is missing.

Chapter 2: Program

Analysis of Users

To design the ideal Arts Hub for the Frederick Community, the range of clientele must be considered. Accessible to artists and musicians of all skill-levels and non-musicians simply looking for entertainment, the Music Center will be used for many different purposes. A sample of possible users, based on real people, are described below.

Sarah | Indie Band Lead Singer



Figure 3 Source:
Pexels.com, Creative
Commons

Sarah, a downtown Frederick resident in her mid-twenties, has always loved singing and composing since she was a child. Several years ago, she formed a band with some of her closest high school friends. The band has met to practice in Sarah's apartment much to the neighbors' dissent. Sarah is looking to maintain her neighbor relationships and elevate her band to a higher caliber and desires more formal rehearsal space and venues

where the band can perform without disturbing neighbors.



Figure 4 Source:
Creative Commons Zero,
Creative Commons

Alex | Computer Scientist, Saxophonist

A full-time employee at a high-profile tech company in Washington D.C; Alex has little time to play music anymore since he commutes on the train for two hours each day. Throughout college, Alex played in a saxophone ensemble comprised of his best friends. The group

reconvenes to play music together every few weeks but they practice

individually between group rehearsals. Alex does not have access to well-equipped practice rooms and instead plays his saxophone in his dark, cramped basement which leaves him uninspired. Alex misses the days when he had access to practice rooms at his college's music building and is seeking better practice spaces.



Figure 5 Source: Marissa Tonkay

Gretchen | Music Instructor, Professional Flutist

Recently graduated with her Masters in Flute Performance from a nearby university and a handful of students under her instruction already, Gretchen seeks a venue to host her students' weekly practice sessions. She is also looking to network with other musicians to potentially start a small ensemble, so she can continue performing and get her name more publicly known.



Figure 6 Source: Pexels.com, Creative Commons

Tatiana | Music Therapist

Tatiana, a skilled Music Therapist with a phenomenal reputation, currently works in a mental health clinic in northern Montgomery County where she treats many patients from throughout the state of Maryland. As a niche specialist, she has many clients from Frederick County who commute to her clinic. Many of her clients from Frederick County are elderly and wish she was located closer. Tatiana is searching for an ideal place to host music therapy sessions closer to her clients.



Figure 7 Source: Pexels.com, Creative Commons

Mike | Barista, Full-time Student

Mike attends the Maryland School for the Deaf in Downtown Frederick. While he is hard-at-hearing, he fully experiences and enjoys music by feeling the vibrations of sound. He also enjoys taking art classes at the Delaplaine Visual Arts Education Center. On the weekends in warmer months, he enjoys walking from his campus to Carroll Creek and then west towards Baker Park to the band shell. Mike is looking for a place close to his campus where he can go and experience artistic performances with his friends after classes.



Figure 8 Source: Pexels.com, Creative Commons

Kelly | Social Worker, Mom

Kelly works in downtown Frederick and her children attend nearby schools. Her oldest daughter has recently began playing the clarinet, and Kelly and her husband are actively looking for places that offer private after-school lessons. Kelly would love to be able to drop her daughter off at a safe place, run a few errands, and easily pick her up when the lesson is over.



Figure 9 Source: Pexels.com, Creative Commons

Betty | Retired Registered Nurse

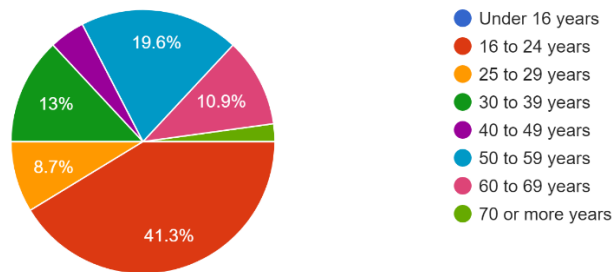
Betty has been a resident of downtown Frederick for over thirty-seven years since she began working at the local hospital. She enjoys taking walks on Carroll Creek with her husband and visiting art galleries. A music appreciator, she often walks to Baker Park's band shell to hear performances on summer evenings and attends concerts every few months at the Weinberg Center for the Arts. Betty is always looking for new events and would enjoy concerts at new venues.

Survey of Potential Users

In order to better understand what the people of Frederick value or desire in a community music center, I created a brief survey and sent it through social media to people familiar with the City of Frederick, music, and performing arts. The survey, sent via a Google Form, asked several demographic questions as well as the participant's involvement with music and desires to see performances or join a music ensemble. The survey also questioned what kind of programmatic features users would most likely utilize in the music center as well as ideas for what Frederick needs in terms of arts and entertainment. With forty-six responses, the data collected offers a variety of opinions from people who would potentially use the music center (see Appendix A for more detailed results). The survey reached people of a variety of ages however the most common age range was 16 to 24 years.

What is your age?

46 responses



*Figure 10 Respondents to the survey were a variety of ages but the most common age range was 16 to 24 years.
(Generated with Google Forms)*

Eleven respondents were parents with eight additional being grandparents as well. Participants held a variety of occupations ranging from clinical project managers, hospice chaplains, students, architects, teachers, engineers, and retired nurses. Additionally, four respondents live within the City of Frederick, thirteen live in Frederick County, and another thirteen live in surrounding Maryland counties. Interestingly, none of the respondents reported using the MARC train from Frederick regularly or even occasionally for commuting.

Of the respondents, thirty-one were singers or musicians, and eighteen were currently involved in a music ensemble at the time of response. Most participants attend performances regularly or expressed interest in seeing more musical performances. When asked what Frederick needs in terms of arts and entertainment, there were a variety of responses but a few common themes among responses. Several people indicated a need for a more accessible venue for adults or “beginners” to learn or perform as well as a better concert hall—several participants noted feeling that that the existing Weinberg

Center for the Arts has poor acoustics and Frederick needs better quality facilities.

Several responses also noted that the space should be very accessible for the disabled.

One of the survey questions assessed how participants would most likely use the music center given some program choices and the chance to write in additional uses.

How would you personally imagine using a music center on Carroll Creek?
(Check all activities you would like to do).

46 responses

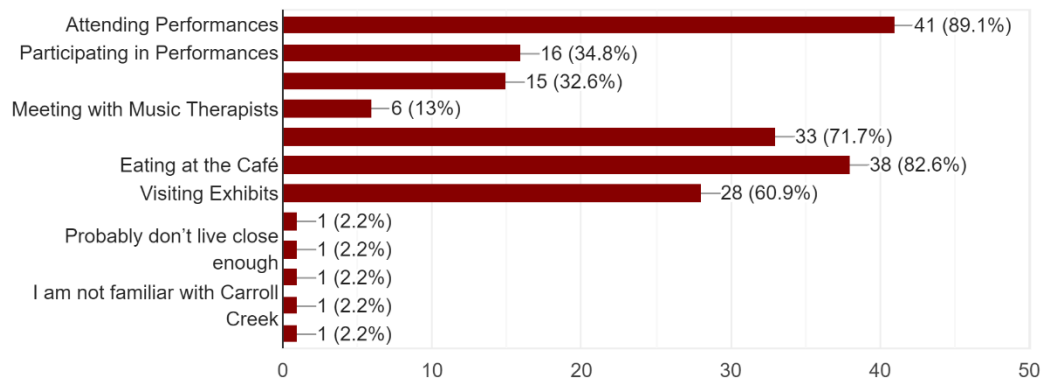


Figure 11 Assessment of programs most valued by respondents. (Generated with Google Forms)

This question is important because it gauges what participants value or desire most in a community music center. Unsurprisingly, most respondents express interest in seeing performances and eating at the café. Hanging out in the public realm proved the next most popular result followed by visiting exhibits. Participating in performances and using spaces for rehearsal were the next most popular choices with sixteen and fifteen responses of interest. Music therapy space proved to be the least popular of the standard choices, however it still stands with 13% of respondents potentially interested in

participating. Additionally, many respondents indicated a need for a multi-purpose large gathering event space.

Using the data collected from this question as well as others, the program of the music center was tailored to suit the specific desires of the Frederick community. Based on the survey, the kinds of spaces desired by the community could be determined.

Program

The Frederick Arts Hub is a place to nurture, experience, and grow together as a community. To accomplish this mission, several specific space types must be included in the program.

Public Realm: Festival Plaza & Arts Alley

A plaza area connecting with Carroll Creek draws people into the space. This outdoor space can be easily converted into a performance venue for a variety of ensemble sizes. The plaza allows festival events to extend farther down the creek and promotes foot traffic from Market Street to the east towards the site. Additionally, water features act as a source of sound and auditory interest while enhancing the connection with Carroll Creek. Café tables encourage people to linger and enjoy the space.

The Arts Alley will contain retail, restaurant, gallery access, and additional opportunities for artists to perform and showcase their work. This space will also link the new arts hub with the existing Delaplaine Visual Arts Education Center and allow for synergy between the spaces.

Performance Space

The main performance venue will house an approximately 400-seat proscenium theater. The theater is meant to be an accessible venue for amateurs, hobbyists, students, or professionals looking to perform. As it is not Frederick's most formal theater—the most formal being the Weinberg Center for the Arts—this venue is intended to appeal to lower-profile artists who are looking for a decent, cheaper place to perform without competing for performance time with famous headlining acts who are invited to perform in the city's formal venues. 400-seats was determined as to not compete with the Weinberg Center's 1000-seat capacity but also provide enough seating for a crowd. This venue will allow a decent sized audience to view a performance as opposed to smaller restaurant venues which have limited space. Additional spaces in the surrounding atrium can also be repurposed to hold smaller performances.

Educational Studios & Practice Rooms

Classrooms as well as practice rooms in the program act as the primary music educational spaces. Ensembles and instructors can reserve these spaces and use them for rehearsing groups or individuals. The larger classrooms have capacity to hold ensembles such as bands, orchestras, and choirs. Smaller practice rooms for individuals or small groups provide spaces for groups to practice technical passages in a more focused setting. Potentially, musicians could sign up for a membership and get access to individual practice rooms so that they always have a place to rehearse without fear of disturbing neighbors.

As the Delaplaine Visual Arts Education Center next to the Arts Hub already provides sufficient visual arts studios and classrooms, these types of spaces are not included in the program.

Music Therapy Room

A specialized room designated as a music therapy area with more private access will serve those who are utilizing music to heal. The room will be large enough to accommodate group sessions if needed. This room may differ in design from the conventional educational rooms in that they have specialized therapy materials stocked and furnishings that prioritize comfort and healing.

Exhibition Hall/Gallery

An indoor multi-purpose space allows for a variety of program to meet the needs of the community. Rotating exhibits can encourage inspiration and offer education. This space can also be utilized to showcase local artists or sell souvenir merchandise. Additionally, an “Instrument Petting Zoo” may occasionally exist in the exhibit space. The space must allow for people to have room to come try instruments for free. Lastly, the space may be rented out for events as the community desires more large spaces for gathering.

Retail

Ground floor retail in the Arts Alley allows for a variety of dining options as well as merchants to sell handmade items, artwork, music albums, and more. A musical instrument shop can also be included in the space to support the users of the music center.

Break-Out Space

Throughout the Arts Hub will be areas where people can lounge or play music together. These will be designed to encourage inspiration and collaboration among users and are essential to bringing the music community closer together.

Restaurant (Café)

A restaurant with both indoor and exterior seating provides commercial activity and draws people to the building. The café gives everyday visitors a reason to travel to the Arts Hub even if they do not intend to attend an event there. Allowing people to sit, eat and drink in the space lengthens their visit and creates more interaction among the community. Visitors can come to the restaurant for lunch and listen to musicians playing as they eat. The restaurant will have frontage on the creek as well as access from the arts alley.

Service

Secure lockers for instrument and equipment storage in the music school area will be provided for community members to rent. The program also includes essential services such as restrooms, water fountains, elevators, and storage rooms.

Program	Qty	SQFT	Total
Auditorium	1	5496	5496
Stage	1	2212	2212
Stage Left	1	1043	1043
Orchestra Pit	1	731	731
Box	1	560	560
Stage Right	1	400	400
Music Therapy Rm	1	300	300
Practice Room	5	200	1000
Mid-Sized Practice Rm	2	600	600
Classrooms	3	400	1200
Restrooms	4	200	800
Instrument Shop	1	1000	1000
Storage	1	900	900
Staff room	1	830	830
Reception	1	200	200
Break out space	1	4900	4900
Jam space	1	600	600
Dressing Room	2	600	1200
		Total SQFT:	23,972

Figure 12 Preliminary Program Calculations Chart (Source: Marissa Tonkay)

Chapter 3: Precedent Analysis

Performing Arts Centers

Several performing arts venues were examined to understand the basic functionality needed in a performance context as well as community integration strategies.

Norwegian National Opera House



Figure 13 The Oslo Opera House (Source: Wikipedia, Creative Commons)

The Norwegian National Opera House in Oslo, Norway by Snøhetta is an exquisite modern opera house that blends the public and private spaces seamlessly. The sloping exterior plaza creates a playful, dynamic landscape that the public can inhabit before or after performances. Visitors can interact with the waterfront as well as walk all the way up to the rooftop. In the winter, the ramps cover with snow which further encourages interaction.¹¹ This engagement of the public realm encourages people to come to the building and experience its public space while inviting them inside for

¹¹ “Oslo Opera House / Snøhetta.” ArchDaily. Last modified May 7, 2008. Accessed October 17, 2018. <http://www.archdaily.com/440/oslo-opera-house-snohetta/>.

performances. Galleries within the building clad with natural wood provide places for people to wander while looking out to scenic views. There are three theaters tucked inside with rehearsal spaces to suit many ensembles. The double skin effect of the building allows for the acoustics within the theater to be contained within while galleries circulate around the theaters with spectacular natural light and views.

The Clarice Smith Performing Arts Center Kay Theatre



Figure 14 The Kay Theatre (Source: Marissa Tonkay)

The Clarice Smith Performing Arts Center is an educational facility for the School of Music at the University of Maryland, College Park. There are several venues for performances including concert halls, theaters, recital halls, dance halls and informal areas where events may occur more casually. The Kay Theatre within The Clarice seats

626 people and has both orchestra seating as well as a balcony.¹² The theater is intimate in size yet large enough to hold medium sized ensembles. Jazz bands and brass ensembles fit comfortably on the stage. This size of theater may be appropriate for community groups looking to perform in an intimate setting that feels formal yet not too intimidating.

Music Education Centers

Schools for music education must be examined to understand the needs for successful music education spaces. A relatively local music education building, The Clarice at the University of Maryland, was selected to demonstrate a typical standard for education in a high-quality university setting. Another precedent, the Diocesan School for Girls Music & Drama Centre, was selected as its smaller size and massing may better reflect the proposed program for the Frederick Music Center.

The Clarice Smith Performing Arts Center

The Clarice Smith Performing Arts Center, mentioned above, also features education wings for students to utilize for rehearsing and classes. There are a large variety of practice room sizes for individuals and groups. Some practice rooms are larger so they may hold grand pianos versus the standard uprights in all other rooms. All the classrooms contain grand pianos, and all rooms feature mirrors so that students can view their posture, technique, and expression while practicing and adjust themselves.

Diocesan School for Girls Music & Drama Centre

¹² “Our Facilities,” The Clarice Smith Performing Arts Center, accessed December 12, 2018, <https://theclarice.umd.edu/our-facilities>.

The Diocesan School for Girls' Music & Drama Center in Auckland, New Zealand by McIlldowie Partners + Upton Architects is a modern music education building housing the school's award-winning music programs.¹³ It is a modest size but grand in appearance yet respects the traditional architecture of the adjacent chapel. Like the Norwegian National Opera House, the modern design features a double skin. In some places, instead of glass, the skin is perforated metal cut in the figure of leaves to cast shadows into the space that mimic the effect of being inside of forest. This unique feature offers a specific character to the music school that makes it stand apart from other institutions.

Local Precedents

Frederick's local arts program is rooted within its historic downtown fabric. Some historic venues still function today. Many buildings originally serving industrial purposes, such as the Delaplaine Visual Arts Education Center, were repurposed as arts and entertainment functions over time. These local precedents are key to understanding the character of the site and are important pieces that make up the existing arts district in Frederick.

The Weinberg Center for the Arts

The Weinberg Center for the Arts opened on West Patrick Street in Frederick, Maryland in 1926 as the "Tivoli." The venue had a movie screen, stage, and orchestra pit

¹³ "Diocesan School for Girls Music & Drama Centre / McIlldowie Partners + Upton Architects," ArchDaily, last modified July 31, 2018, accessed December 12, 2018, <https://www.archdaily.com/898989/diocesan-school-for-girls-music-and-drama-centre-mcildowie-partners>.

and seated 1,500 people.¹⁴ It was a formal cinema destination for many years before falling into disrepair when cinema became less popular in the 1950s. It was soon restored in the 1970s after almost being completely lost in one of Frederick's historic flooding events.



Figure 15 The Weinberg Center for the Arts' Patrick Street entrance (Source: Marissa Tonkay)

The venue actively hosts performances ranging from ballets to musicals to celebrity talks. The Weinberg acts as a local historic staple for entertainment; however, many have complained about its imperfect acoustic conditions in musical settings.

¹⁴ “Learn More About the Weinberg Center of the Arts - A Historic Maryland Theater,” Weinberg Center for the Arts, n.d., accessed December 12, 2018, <https://weinbergcenter.org/about-us/>.

The Delaplaine Visual Arts Education Center



Figure 16 Inside the Delaplaine Visual Arts Education Center (Source: Marissa Tonkay)

Originally, the building hosting the Delaplaine Visual Arts Education Center was a whiskey rectifying house in the 1850s before its conversion into a flourmill and eventual purpose as a storage facility for the *Frederick News-Post* newspaper for several years.¹⁵ It was only later transformed into a Visual Arts Education Center in 1986. The nonprofit hosts art classes year-round for adults, teens, and children as well as special events in its gathering hall. The converted industrial building now holds several galleries and many classrooms for painting, ceramics, photography, and more.

¹⁵ Delaplaine Visual Arts Center, “Mill History”, Wall Plaque, n.d.

Chapter 4: Site Analysis

History of Frederick City

The selected context, Frederick, Maryland, is an ideal location for a music center because of its rich history which draws in many tourists and its growing arts culture that embraces artistic and community events. The City of Frederick was founded in 1745 by German settlers.¹⁶

The city sits just east of the Catoctin Mountain range and is surrounded by rural landscapes. The Monocacy river cuts through Frederick's eastern edge and feeds south into the Potomac River.

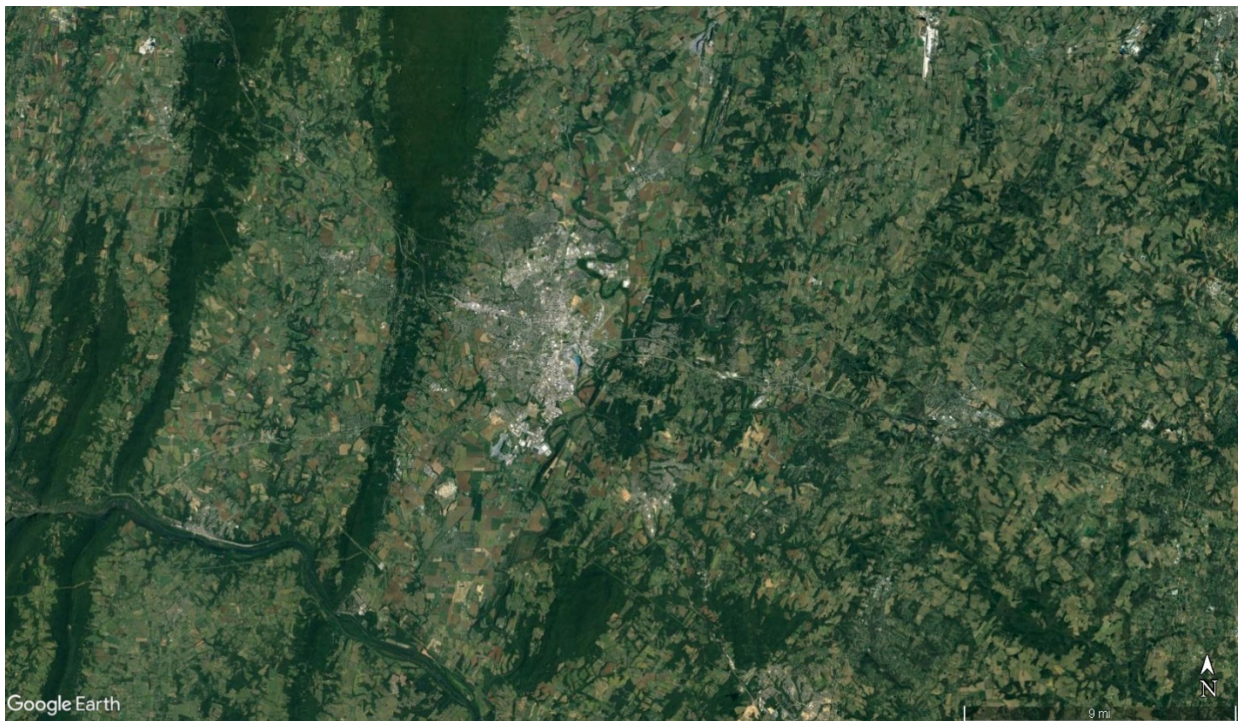


Figure 17 Frederick City Satellite Image (Source: Google Earth Pro)

¹⁶ “History | The City of Frederick, MD - Official Website,” accessed October 27, 2018, <https://www.cityoffrederick.com/306/History>.



Figure 18 Historic Downtown Frederick (Source: Google Earth Pro)

Frederick is situated between several important Civil War battlefield sites including Antietam and Monocacy, and thus became a hospital base for wounded soldiers during the war. Tourists come to Frederick to visit these historic places and walk the historic downtown area.



Figure 19 Frederick City Hall (Source: Wikipedia, Public Domain)

Today, Frederick's location—within an hour drive of both Washington D.C. and Baltimore—coupled with its quaint downtown have made it an attractive place to settle. People from Washington D.C; Baltimore, Pennsylvania, Northern Virginia, and West

Virginia visit Frederick through a short drive. The city's population is over 65,000 people with the military base Fort Detrick hosting over 9,000 employees.¹⁷

Character of Site

The character of the historic downtown area is defined by its iconic church spires, brick buildings, and walkable blocks lined with retail, townhomes, and restaurants. The main commercial street is Market Street, which runs North to South and becomes MD 355. Major East to West streets that intercept with Market street are Patrick Street, Church Street, and All Saints Street. There are many churches with a variety of spires and architectural styles. Many of them are grouped together on Church Street. The sounds of bells from the church towers can still be heard in the streets today.

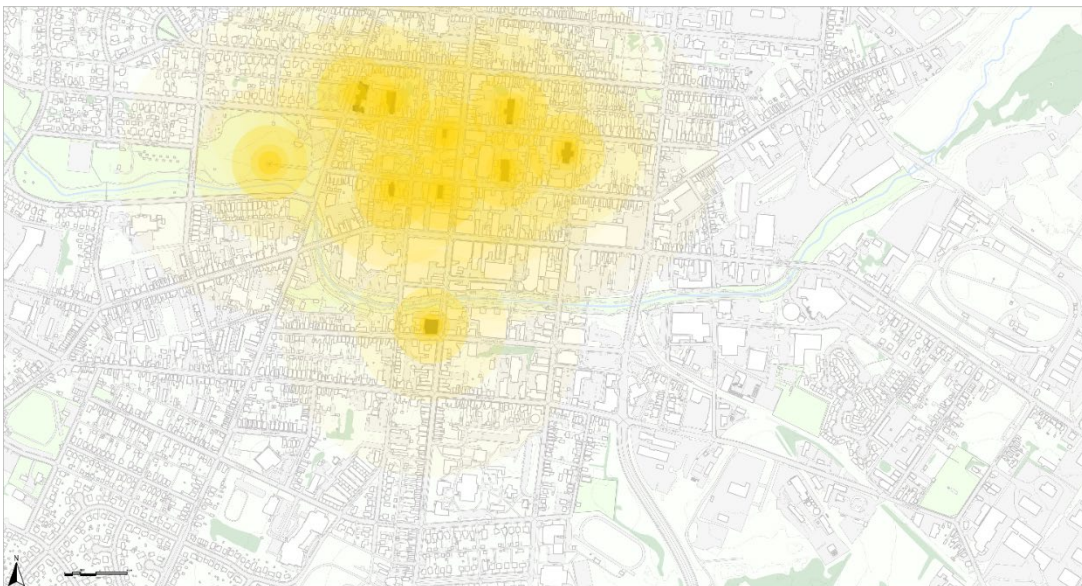


Figure 20 Sources of Sound: Clustered Bell Towers (Source: Marissa Tonkay)

¹⁷ "Quick Facts" (The City of Frederick Maryland Economic Development, August 29, 2018), accessed September 8, 2018, <https://www.cityoffrederick.com/DocumentCenter/View/11074/DED-Quick-Facts-Profile-Sheet-rev-82918>.



Figure 21 The Evangelical Lutheran Church on East Church Street (Source: Wikipedia, Creative Commons)



Figure 22 Union Knitting Mill Building, an example of Frederick's brick Industrial Architecture (Source: Marissa Tonkay)

Many of Frederick's buildings are constructed with red brick masonry. From large-scale industrial buildings to small townhomes lining secondary streets, there is a continuous and unified architectural style.

Baker Park is the city's main park, along with the Carroll Creek Linear Park. Its large grassy fields provide plenty of recreational space for Frederick's residents. Its band shell stage provides an outdoor venue option for weekend concerts. Another iconic feature of Baker Park is the Carillon Bell Tower, which still functions as a playable instrument. The city's Carillon player performs live monthly recitals, and the bell's chime on the hour.



Figure 23 The Carillon Bell Tower in Baker Park (Source: Marissa Tonkay)

Carroll Creek

One of Frederick's biggest attractions is the beautiful linear park that runs through the downtown area. Carroll Creek Linear Park is the center of Frederick's Arts District and the site of most downtown cultural festivals and events.

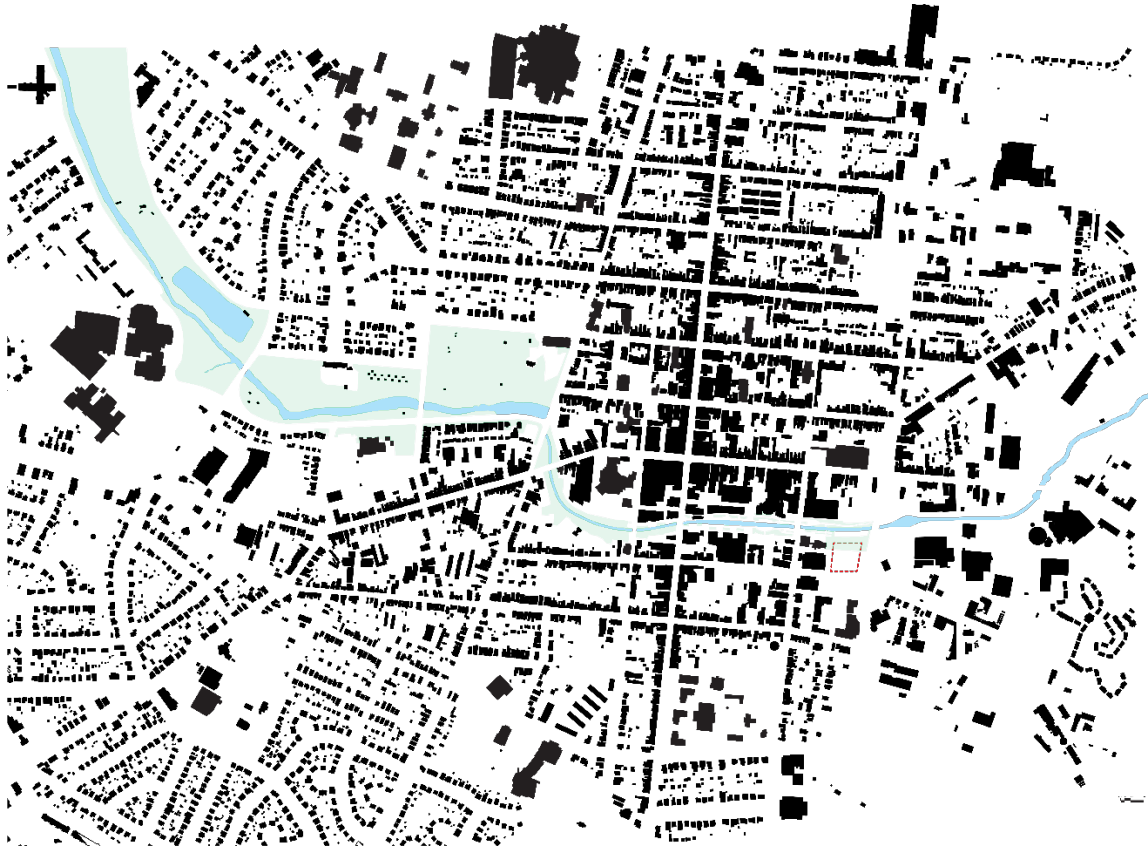


Figure 24 Carroll Creek Linear Park cutting through the Figure-Ground of Frederick (Source: Marissa Tonkay)

Carroll Creek, which cuts through the downtown area, was historically the source of several historic major flooding events. This prompted a massive flood mitigation project in the early 1980s. Large conduits were created to channelize flood water along the creek and into the Monocacy River and protect the historic downtown district. A linear park was placed directly above; the design drew inspiration from the extensive San

Antonio River Walk in San Antonio, Texas.¹⁸ Its extensive landscaping, fountains, unique bridges, amphitheater, and surrounding retail and residential buildings create a mixed-use, lively hub for Frederick residents and visitors alike. Festivals are held along the creek that attract visitors to concerts, outdoor movies, and ice sculpture exhibits in winter.

Arts District

Frederick has a lively arts culture, however it is spread around loosely throughout the city. The Frederick Arts Council leads event planning, promotion, and encourages the arts. There are several art galleries throughout Downtown Frederick that exhibit local artists' work. The Delaplaine Visual Arts Center hosts classes, exhibitions, and events for the visual arts. This is seen as the current hub for visual art activities.

¹⁸ Nancy Lavin, "How the Flood of 1976 Changed Frederick: Carroll Creek Flood Control Project Is One of a Kind," The Frederick News-Post, last modified October 8, 2016, accessed April 25, 2018, https://www.fredericknewspost.com/news/disasters_and_accidents/how-the-flood-of-changed-frederick-carroll-creek-flood-control/article_499c31a5-9521-535c-ab08-e31b214d3673.html.



Figure 25 View from Carroll Creek of the The Delaplaine Visual Arts Center (Source: Marissa Tonkay)

Additionally, Frederick's Theater District is defined as the area where West Patrick Street and Court Street intersect containing the historic Weinberg Center for the Arts performing arts venue and the Maryland Ensemble Theater in the basement of the building across from it. Much of the music and art program is scattered around the Carroll Creek Linear Park as well as North Market Street. Busking—or street performing—is prominent in these areas. Amateur musicians, hobbyists, students, and small ensembles usually only have access to casual venues inside the local restaurants or limited outdoor space in the streets or along Carroll Creek.

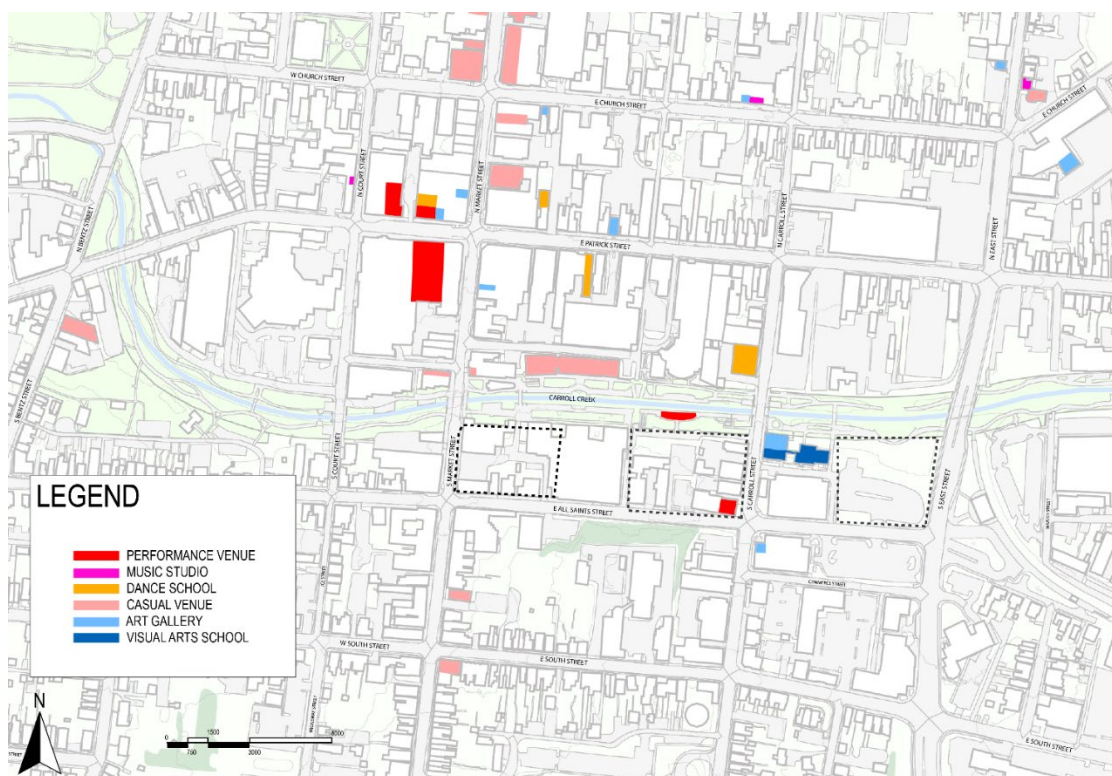


Figure 26 Music & Art Program relative to potential sites (Source: Frederick City GIS, Google Maps, Marissa Tonkay)

While Frederick houses formal performance venues such as the Weinberg Center for the Arts and Maryland Ensemble Theater for established ensembles and professionals, it lacks a central hub that accommodates the needs of the wider performing and arts community.

East Frederick

East Frederick, here defined as the area East of East Street, is an area that was historically industrial. Many old factories and industrial plants populate the area. Several of these buildings such as the Union Knitting Mill have been adaptively reused into other programs such as offices and breweries.



Figure 27 Highlights in East Frederick (Source: Google Maps, Marissa Tonkay)

Chapter 5: Site Selection

Three sites were selected as candidates for the center's location. Each site was evaluated and scaled for its effectiveness with a matrix.



Figure 28 The considered sites in the context of Frederick. (Source: Marissa Tonkay)

Each of the candidate sites sits adjacent to Carroll Creek Linear Park. This was chosen as the main area of interest since it acts as an integral spine to the arts community. Since much of the northern edge of the creek already contains strong commercial program, sites on the southern edge of the creek were evaluated.

Baker Park, the large park to the West which contains the unchanneled portion of Carroll Creek, was not considered as a potential site. This is so the open green space is preserved for the community. Instead, sites which contain underutilized parking lots or vacant buildings were considered.

Site 1: Market Street Intersection



Figure 29 Site 1: Market Street Intersection (Source: Google Earth Pro)

The Market Street Intersection site suggests opportunities because it lies exactly where two major pedestrian corridors—Market Street and Carroll Creek—collide. This location would be highly traversed during festivals and city events, and the people performing here would draw much attention from onlookers. However, due to Market Street’s northbound traffic and dense buildings to the south, the site does not have the best access for vehicles and is the farthest site from both bus stops and the train station. The site also contains a cluster of buildings that, while vacant, would be demolished since it is unlikely they could be retrofit to serve the proposed program.

Site 2: Carroll Creek Amphitheater



Figure 30 Site 2: Carroll Creek Amphitheater (Source: Google Earth Pro)

The Carroll Creek Amphitheater site contains the main outdoor performance venue on Carroll Creek. The amphitheater hosts summer concerts, morning yoga sessions, and many community events. It is nestled in the heart of the Carroll Creek Linear Park, directly across from the C. Burr Artz Public Library. This civic building connection creates an interesting dynamic. However, the site is nestled between dense surrounding buildings and therefore does not lend itself to becoming a visible landmark site.

Site 3: East Street Intersection



Figure 31 Site 3: East Street Intersection (Source: Google Earth Pro)

The East Street Intersection site sits on the corner lot between East Street and All Saints Street. This site has great accessibility from the streets and train station, a nearby bus stop, and the pedestrian access from Carroll Creek. The Delaplaine Visual Arts Center also sits to the West of the site which creates a catalyst for the creation of a music center. Right across the creek from the site, to the north, is the proposed site of downtown Frederick's first hotel and conference center, which will add even more economic activity to the area.

Site Selection

Revitalization Potential was a factor in scoring each site. Frederick has a lively pedestrian scene however there are some areas where pedestrians tend to turn around or do not feel drawn towards. Each site was evaluated for this based on typical observed

pedestrian activity in the space. The less people typically in the space, the more potential the site holds to be enlivened with a musical program.

The site must be easy to access for local pedestrians as well as commuters. It was also essential to look at circulation to find out where the gateways to the city lie to potentially see where a building would be most visible or act as a recognizable landmark.



Figure 32 Circulation Analysis (Source: Marissa Tonkay)

The site selection matrix considered each site's proximity to existing music venues as well as acoustics and sustainable design potential. With the scores totaled, the most ideal site appears to be the East Street Open Lot with the second most ideal location being the

Carroll Creek Amphitheater site. The East Street Open Lot site was selected as the site for exploration.

CRITERIA	MARKET STREET INTERSECTION	CARROLL CREEK AMPHITHEATER	EAST STREET OPEN LOT
REVITALIZATION POTENTIAL	Intersection already very lively. Could increase activity in unleased area. 6/10	Opportunity to re-think "Sky Stage" and connect All Saints Street to amphitheater. 7/10	Opportunity to activate a less traversed area as it is further from Market Street. 9/10
PROXIMITY TO MUSIC VENUES	Very close to Market Street's bars, theater district, and Baker Park. 8/10	Immediate proximity to amphitheater and "Sky Stage" but far from indoor venues. 6/10	Connects with New Spire Stages music studios via East Street. 7/10
PEDESTRIAN & VEHICULAR ACCESSIBILITY	Directly accessible by northbound vehicle and pedestrian routes on Market Street. 9/10	Accessible from 2-way vehicular and pedestrian traffic on All Saints Street. 6/10	Accessible via East Street and All Saints Street. Farthest from Market Street pedestrian corridor. 7/10
PROXIMITY TO PUBLIC TRANSPORTATION	1 block from closest city bus stops. Farthest from MARC station. 6/10	1/2 block from city bus stop and MARC station. 8/10	MARC train station and bus stops across East Street and at Carroll Street. 10/10
VISIBILITY AS A LANDMARK	Location on most prominent main street & Carroll Creek pedestrian intersection. 5/5	Views from C. Burr Artz Public Library across Carroll Creek. 3/5	Corner lot on East Street and All Saints Street has opportunity for gateway. 5/5
CONNECTIVITY WITH VISUAL ARTS CULTURE	Closest site to Market Street's art galleries, Frederick Arts Council, main street events. 5/5	Connection with the C. Burr Artz Public Library. 3/5	Proximity to Delaplaine Visual Arts Center gives direct collaboration potential. 4/5
CONTROLLED ACOUSTICS	Market Street vehicular noise. Potential to perform "close to the action." 2/5	Quiet area facing the creek. 5/5	East Street and MARC station noises. Quiet on North and West sides. 4/5
SUSTAINABLE DESIGN POTENTIAL	Retrofit of existing buildings unlikely. 2/5	Potential to replace parking lot. 3/5	Potential retrofit of Delaplaine Visual Arts Center or replacement of large parking lot. 4/5
TOTAL	43/60	41/60	50/60

Figure 33 Site Matrix used in calculating the ideal site location. (Source: Marissa Tonkay)

East Frederick Revitalization

Additionally, the site at East Street provides an opportunity to anchor revitalization of East Frederick. To the east of the site is an industrial area that, in the 2010s, began getting populated by breweries, adaptively reused mills, and trendy destinations. This industrial area is adjacent to the chosen site and therefore the

introduction of a new civic center on the site will provide a connection to the pedestrian core downtown.

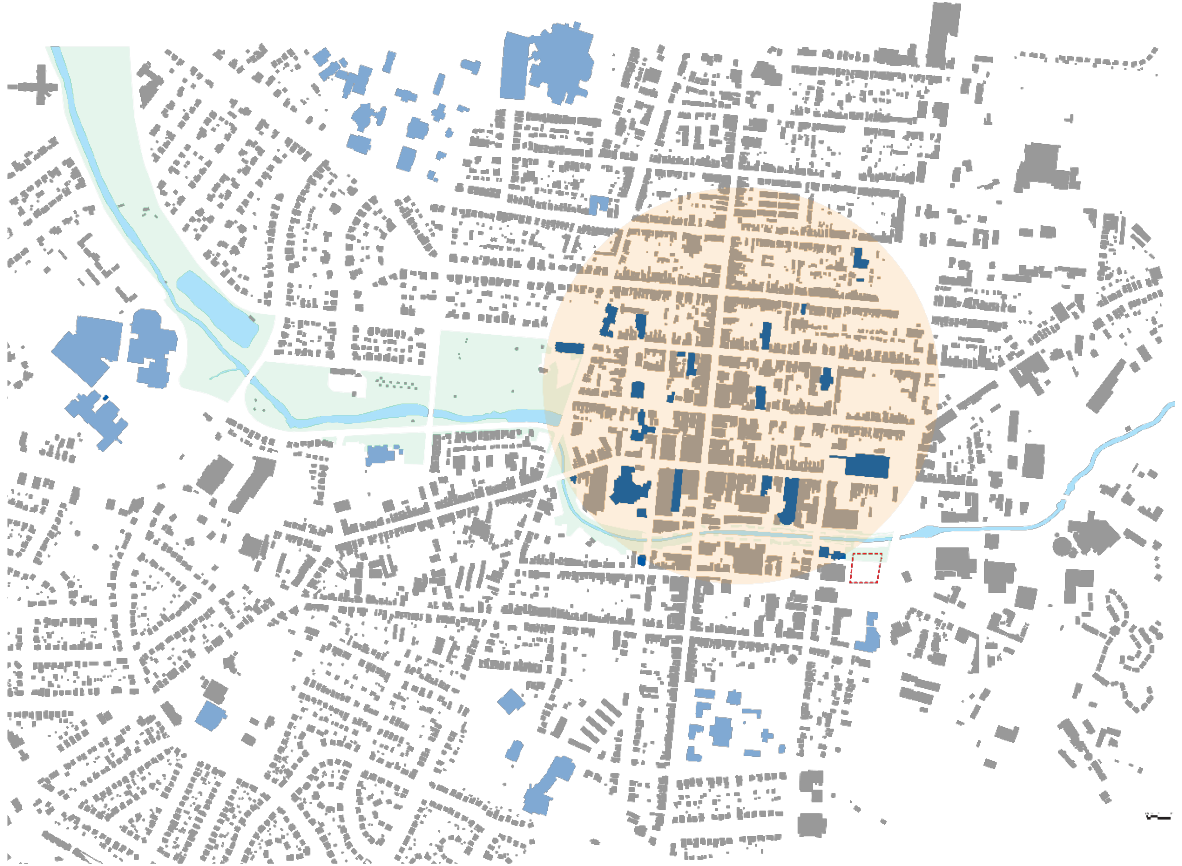


Figure 34 Pedestrian Core relative to Institutional Buildings (Source: Marissa Tonkay)



Figure 35 Industrial Area in East Frederick (Source: Marissa Tonkay)

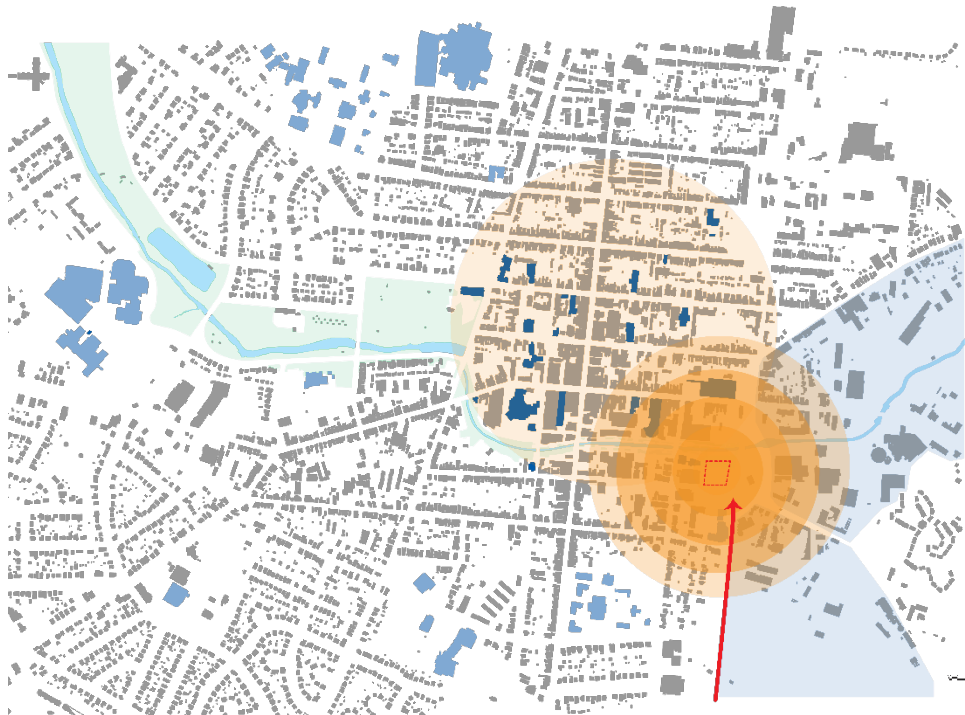


Figure 36 New Center of Development (Source: Marissa Tonkay)

Chapter 6: Design Principles

There are several design drivers to consider for the building's design. As a community music center, the building must reflect the Frederick community and serve a variety of purposes depending on the event taking place.

Program

The building is designed for the Frederick community, and therefore the needs and desires of the community are major drivers in the design decisions made. Dedicated amount of space for certain programs was directly influenced by community input: the survey of community members conducted for programming purposes determined that the community would most like to use the space for attending performances, eating at restaurants, and visiting exhibits. The second most desired program were spaces for music education or rehearsal rooms for local artists. These needs translate into principles leading the design program.

Accessibility

Accessibility is another important principle guiding the design. The design calls for engagement with heavy pedestrian foot traffic along the Carroll Creek Promenade as well as vehicular traffic to the east and south. These types of access to the site create a unique paradigm that the building massing must follow. The building should encourage pedestrians to come into its realm and invite them inside. It must also be visible from people traveling by car or bus on East or All Saints street as a gateway figure into Downtown Frederick, and the site must also allow for easy access for these people if they

decide to park. In addition to these points of access, the building must allow easy access for individuals with disabilities who wish to participate in activities within the site.

Character of the Site

The building should fit within Frederick's existing character. Common materials such as red brick, stone, and wood integrate into the design. Massing common in Frederick's industrial buildings in the area influences the building's shape as well. Engagement with Carroll Creek is vital to the design. However, the design can stand out as an object/destination somewhat to further emphasize its identity as an arts center.

Technical Considerations

Musical spaces are acoustic-controlled to provide the most optimal experience when viewing performances or using rehearsal spaces. The design of the rehearsal spaces have comfort in mind. Natural light is provided wherever possible and materiality is carefully selected to provide a comfortable experience. The Music Therapy room has specific functionality to provide minimal distractions to participants while offering a very comfortable space where users can express themselves and heal without feeling as if they are in a medical institution.

Artist Visibility

One of the most important design goals is to promote artists at the individual and the community level. Both musicians and visual artists require a place to identify as their central arts hub.

Chapter 7: Design Approach

Early Massing Concepts

Several massing strategies were developed throughout the process. The program requires about 25,000 square feet of space which can be stacked or redistributed as needed.

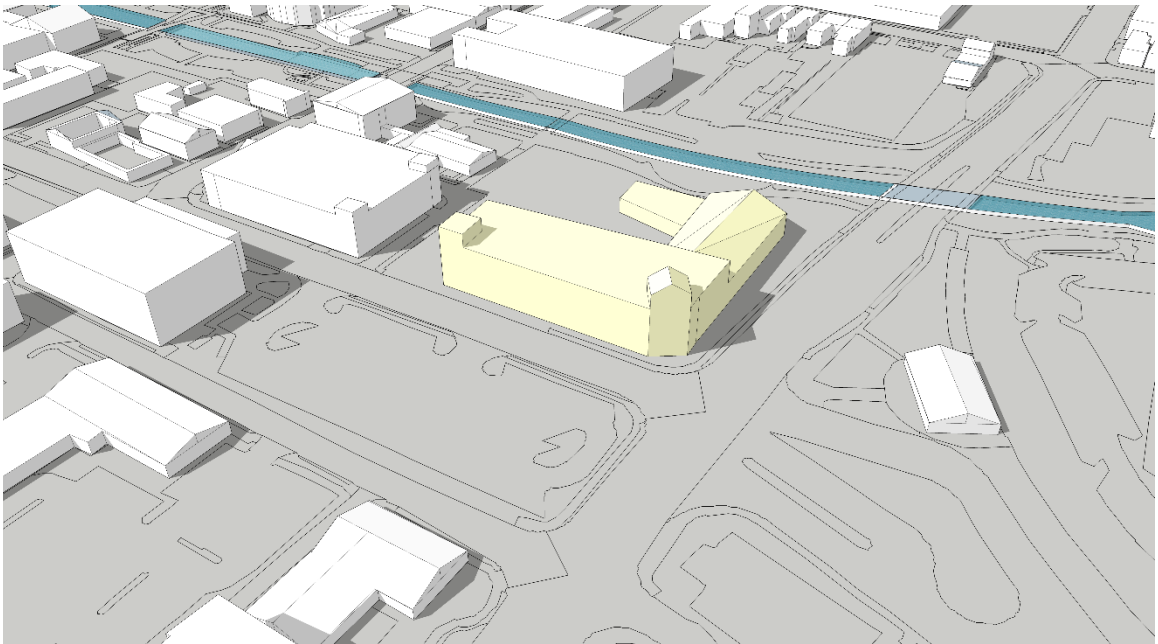


Figure 37 Massing Concept 1 (Source: Marissa Tonkay)

The first concept captures pedestrians with a plaza area opening towards the Delaplaine Visual Arts Education Center. The massing bumps up to create “spires” to signal entry into Downtown Frederick.

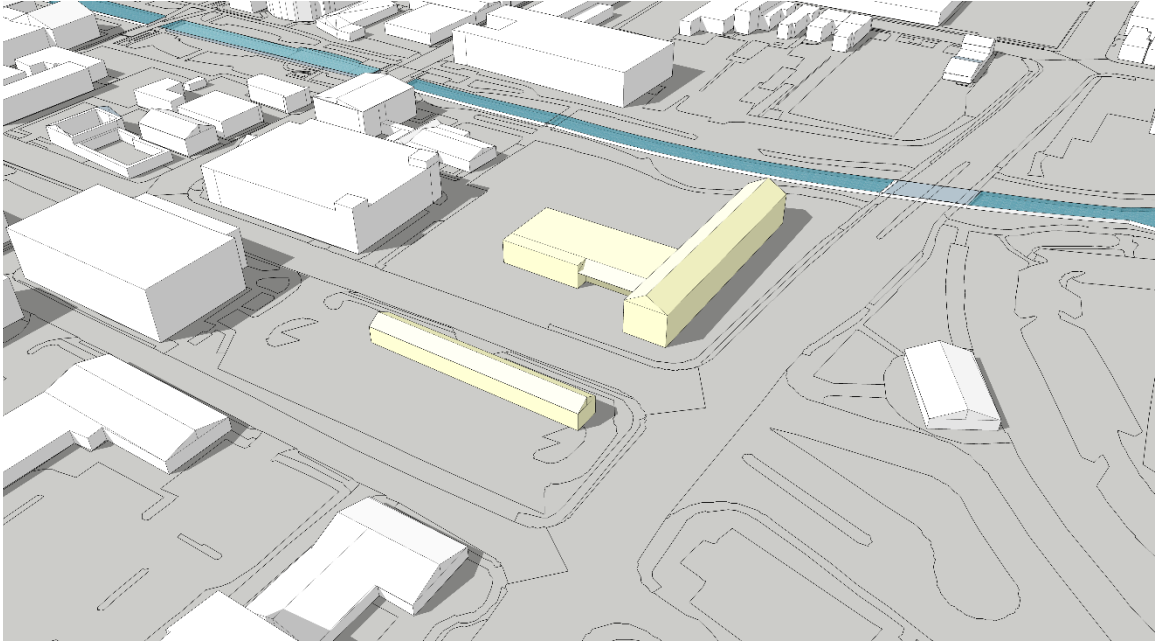


Figure 38 Massing Concept 2 (Source: Marissa Tonkay)

Introducing a retail mass to hold restaurants along All Saints Street across from the music center in the next concept begins creating the feeling of a specialized corridor along All Saints Street. Restaurant patrons can walk freely between the music center and retail while listening to street performers along this new space.

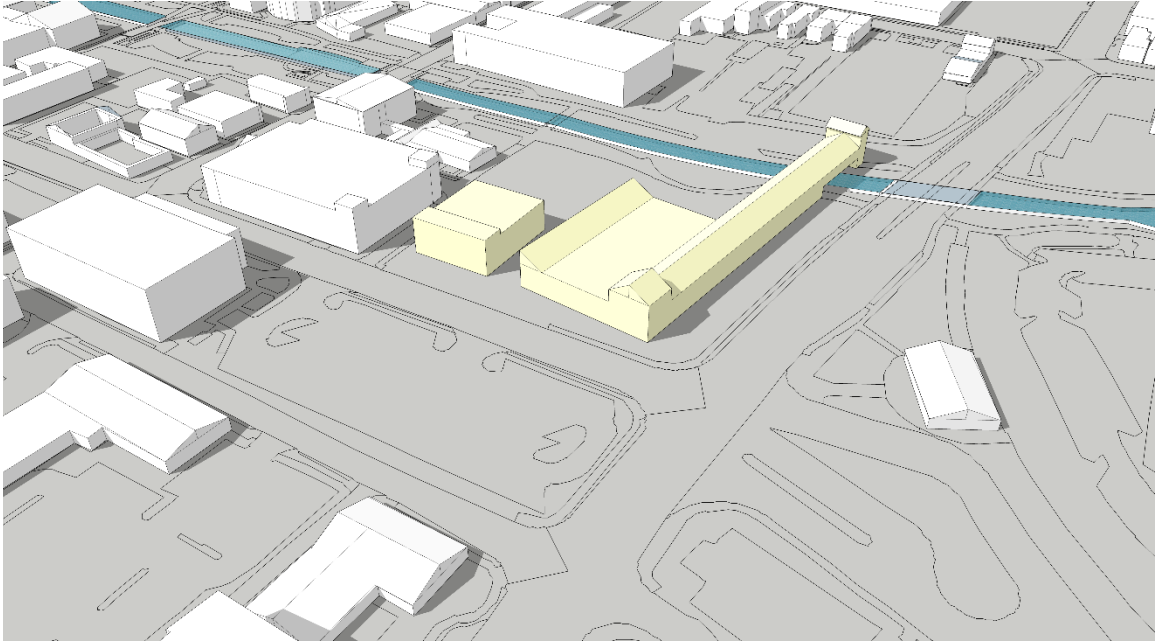


Figure 39 Massing Concept 3 (Source: Marissa Tonkay)

Stretching across Carroll Creek, the next concept plays with placing music practice rooms on an elevated bridge that crosses Carroll Creek to maximize their visibility and create a new “stage” for musicians to look out onto. The massing of the concert hall has been separated from the music education, exhibit, and restaurant programming to create a new corridor.

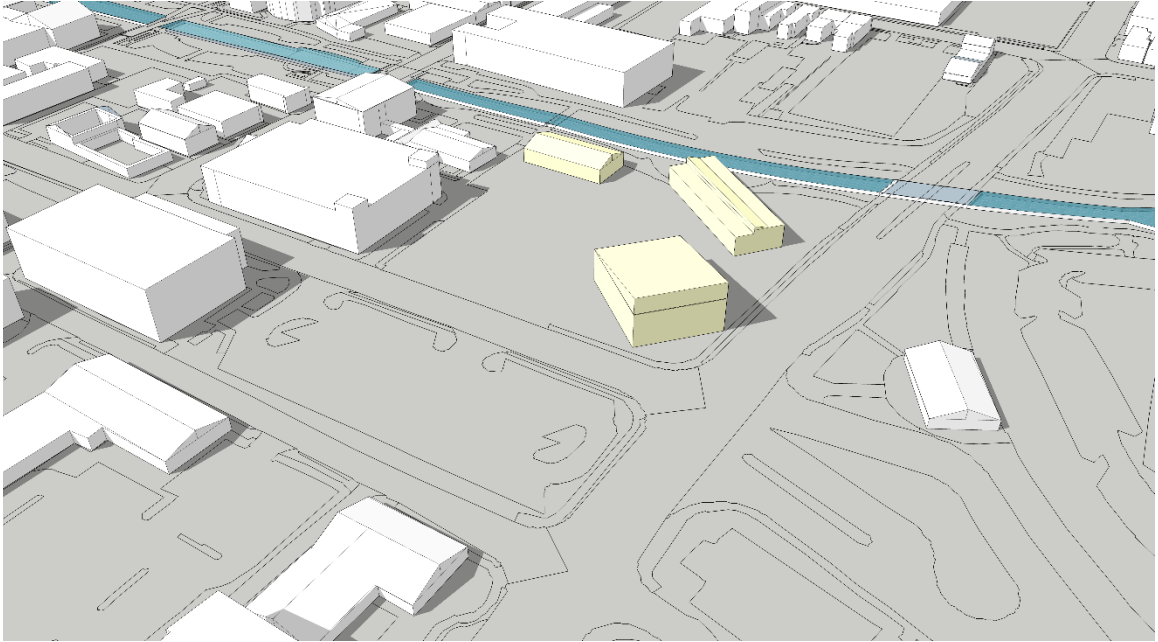


Figure 40 Massing Concept 4 (Source: Marissa Tonkay)

This massing considers the three most important programmatic features designated by the community—performance venue, exhibit hall, and restaurant—and separates them into three distinct masses. The masses may be linked together by a network of glassed hallways to retain the feeling of one unified facility. The plaza created in this scheme does not face Carroll Creek. Instead, it is more axial with the access road to the Delaplaine Visual Arts Education Center.

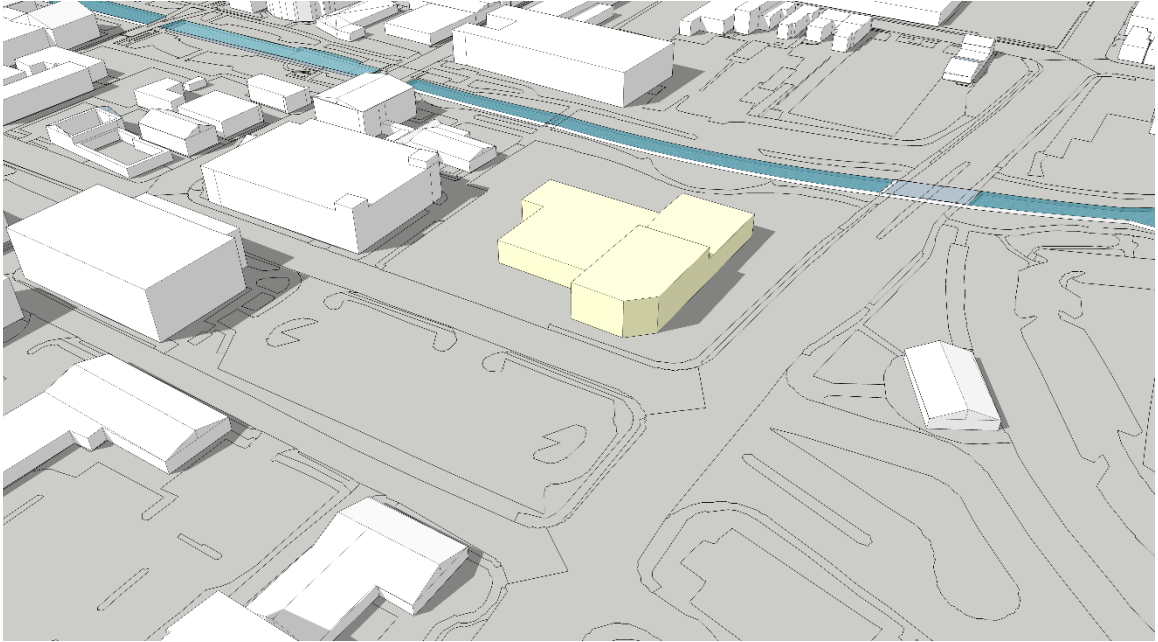


Figure 41 Massing Concept 5 (Source: Marissa Tonkay)

This concept conglomerates the program together while maintaining a strong presence on the corner of East Street and All Saints Street.

Selected Massing

After numerous iterations and square footage adjustments, a final massing strategy was decided upon. This strategy allows for two main public spaces to form: the festival plaza and arts alley. It also incorporates urban infill beyond the scope of the arts hub to mend the urban fabric further and connect the site with the surrounding context.

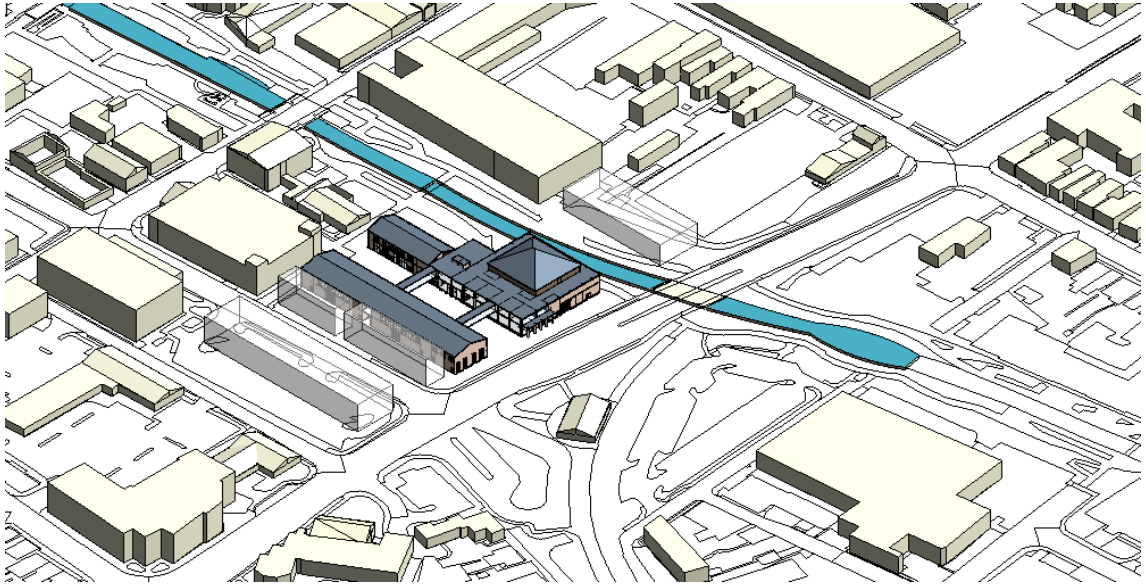


Figure 42 Selected Massing Strategy (Source: Marissa Tonkay)

Plans

The organization of the arts hub is derived from the results of the Community Survey. Four main masses connected via bridges contain the four most popular programs voted on in the survey. Those programs—a theater venue, dining options, exhibits, and music school facilities—drove the decisions made for the amount of space devoted to each program. For example, there is a large restaurant space with frontage on the plaza in addition to smaller retail spaces that can contain smaller dining vendors such as ice cream stands, sandwich shops, etc.



Figure 43 (Rotated) Illustrative Site Plan showing ground floor (Source: Marissa Tonkay)

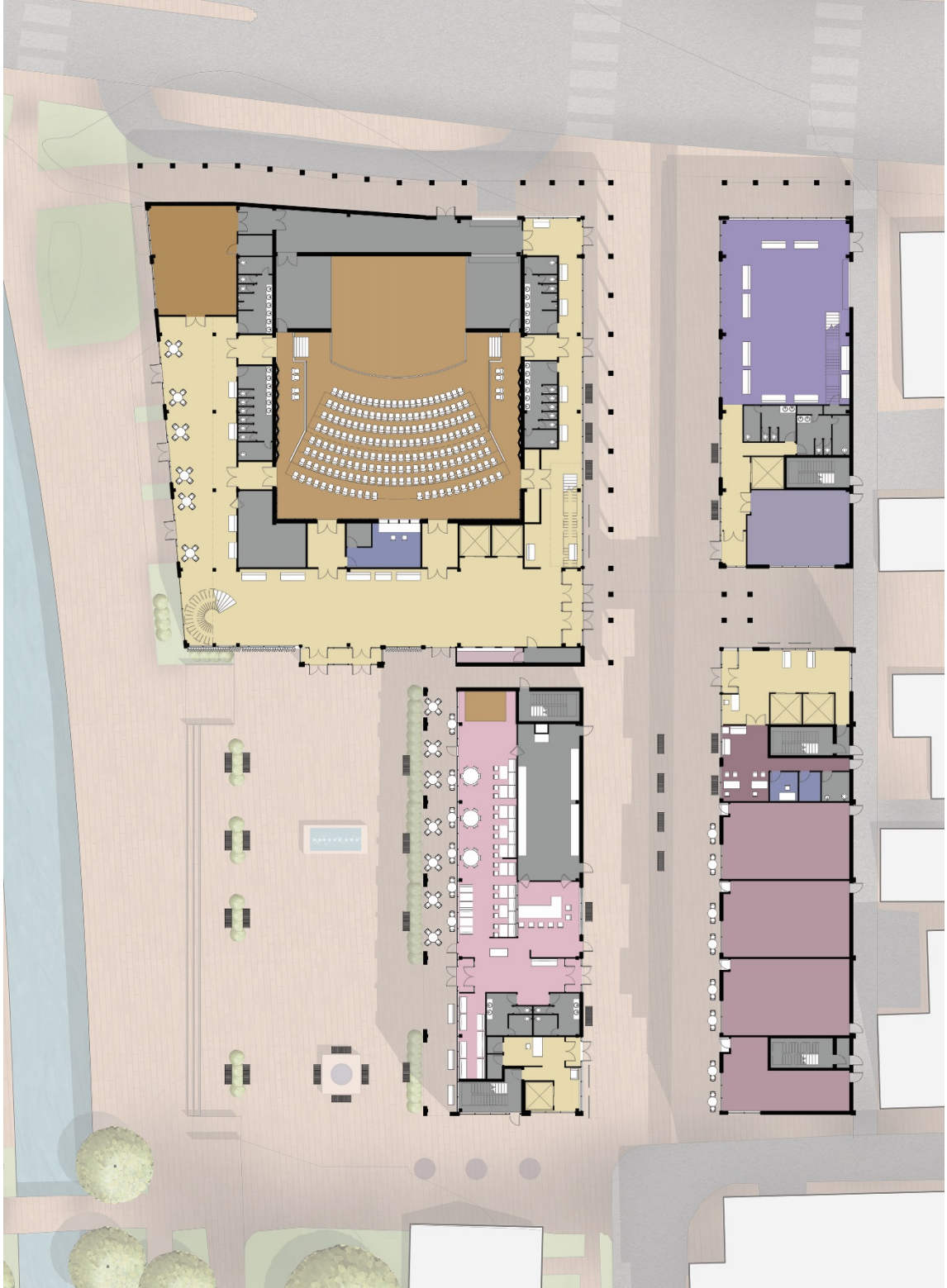


Figure 44 (Rotated) Ground Floor Plan (Source: Marissa Tonkay)



Figure 45 (Rotated) Second Floor Plan (Source: Marissa Tonkay)

Sections

Several sections were developed to show the relationship of the designed spaces with the existing context. Specifically, sections looking into the connection of spaces with Carroll Creek Promenade and the Delaplaine Visual Arts Education Center were investigated.



Figure 46 Section through mixed-use residential building, arts alley, music school/restaurant, and festival plaza connecting with Carroll Creek (Source: Marissa Tonkay)



Figure 47 Section through Music Center Building showing relationship of Practice Rooms with Performance Theater (Source: Marissa Tonkay)

Elevations

The Arts Hub needed to fit in with surrounding context but also stand out as a statement of artistry and individuality of the artists that inhabit the space and represent Frederick's Art Culture physically. The historic industrial aesthetic was acknowledged by bringing in brick facades to each building. The Performing Arts building stands out as its own object and has been cladded with zinc paneling to differentiate itself from the

surrounding buildings as well as add a new material, zinc, to the palette of Frederick's downtown civic buildings.



Figure 48 North Elevation (Source: Marissa Tonkay)



Figure 49 West Elevation (Source: Marissa Tonkay)

Public Realm

The two main public spaces—the festival plaza and the arts alley—are designed so that multi-functional and a diverse array of events can take place within them. The festival plaza along Carroll Creek is ideal for events such as Art Festivals, Farmers

Markets, and Concerts. The Arts Alley can also be used for festivals, street performances, and art exhibition.



Figure 50 The Festival Plaza at Carroll Creek (Source: Marissa Tonkay)



Figure 51 The Arts Alley (Source: Marissa Tonkay)

Interior Spaces

The Arts Hub has several major interior spaces for different functions. The Performance Theater provides an intimate performance space for beginners or professional musicians alike. The atrium and lobby surrounding the theater can be used for a variety of events. Anything from receptions to informal performances can happen in these spaces.



Figure 52 The Performance Theater (Source: Marissa Tonkay)



Figure 53 North Atrium (Source: Marissa Tonkay)



Figure 54 West Lobby at Carroll Creek (Source: Marissa Tonkay)

The Music School provides not only individual practice rooms and classrooms but a communal space to promote interaction among musicians.



Figure 55 The Music School (Source: Marissa Tonkay)

The Exhibition Hall is a large interior space capable of hosting a variety of activities including art exhibits, receptions, indoor markets, music performances, or private events.



Figure 56 The Exhibition Hall (Source: Marissa Tonkay)

Conclusions

This thesis is about placemaking driven by community desires. Connecting with the community is an important aspect of architectural practice, and using tools such as surveys, community workshops and meetings, and collecting feedback is important to maintaining a local culture and quality of life for those who use the space. The thesis is about the ability of the arts to strengthen a community, uplift those in need of enriching experiences, and anchor development at the city scale. The thesis focuses on the musical component of the Arts Hub since Frederick already has a strong visual arts center in the form of the Delaplaine Visual Arts Education Center, and also explores how this center can connect with the proposed design to create an expanded art center in Downtown Frederick. Many different kinds of program combine in this thesis to form a multi-functional space that people can live, work, dine, and experience events within.

The public presentation of this thesis occurred on May 15th 2019 at 9:00AM in the University of Maryland School of Architecture, Planning, and Preservation's Great Space. The verbal presentation lasted approximately twenty minutes followed by forty minutes of critique by a panel of eight invited reviewers. Many points were raised about the organization of buildings on the site as they related to East Street. Most reviewers and faculty present agreed that perhaps placing the plaza on the Northeast corner of the site may have been more beneficial to linking the site to East Frederick's development. The reason the plaza was placed on the Northwest of the site was to capture heavy pedestrian foot traffic coming down Carroll Creek Promenade from Market Street's commercial activity. Reviewers also commented that the East side of the building seemed a bit

neglected and underdeveloped. Ideas were raised about the potential of roofs to become programmable spaces beyond green roofs. More ideas about raising the performance theater up and having public, glassed in areas underneath the theater were also raised. Overall, feedback was generally positive, and the reviewers praised the thesis for being ambitious and having a strong site justification.

After the presentation, I considered all the feedback and agreed with much of it. Many of the suggestions were fantastic and the implementation could be applied beyond this project since they were simply beyond the scope of the time given. I am personally not sure if I agree with the pushback received about the location of the plaza, however, I do think a different approach to the massing organization around the plaza may have been stronger than the final proposed site planning in this thesis.

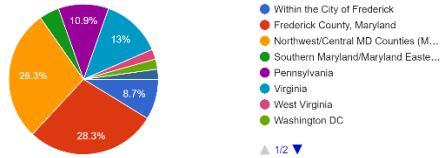
At the conclusion of the presentation, my chair for this project, Assistant Professor Ming Hu, pointed out that architects need to connect more directly with the community they are impacting. She was inspired by my social media survey and said more designers need to put more time into collecting feedback in order to maintain a community's satisfaction with place when introducing new designs, and she believes many modern architects neglect this important aspect of the design process. It is the responsibility of the designer to do as much research as possible to create the best design for the community and users of the space.

Appendix A

Survey of Users Results (Images from Google Form Results)

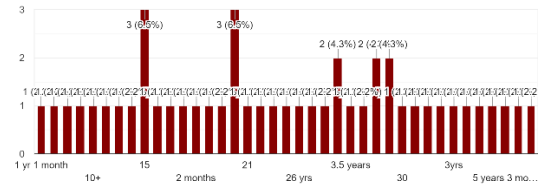
Which of these options describes best where you live relative to Frederick, MD?

46 responses



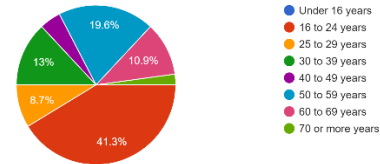
How many years or months have you lived in your current location?

46 responses



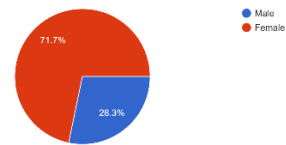
What is your age?

46 responses



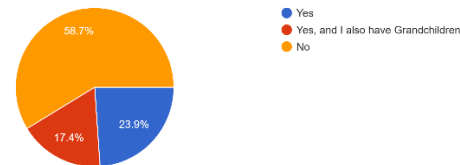
What is your gender?

46 responses



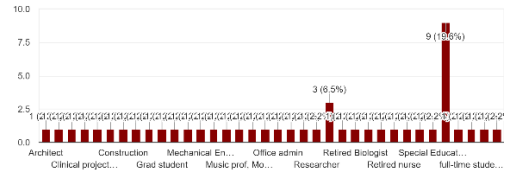
Do you have children?

46 responses



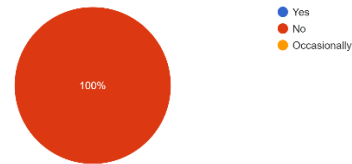
What is your occupation?

46 responses



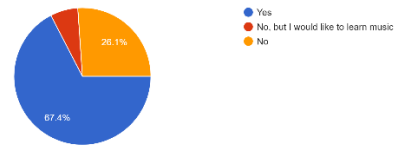
Do you commute on the MARC train from Frederick?

46 responses



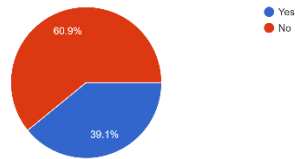
Are you a singer or musician?

46 responses



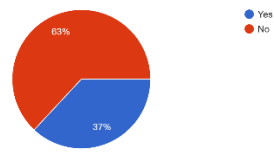
Are you currently involved in a music ensemble (band, choir, orchestra, etc.)?

46 responses



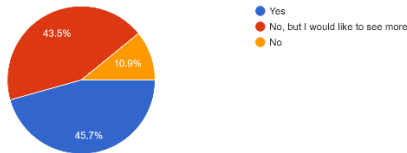
Would you be interested in attending music instruction classes or joining a local community music ensemble based in downtown Frederick?

46 responses



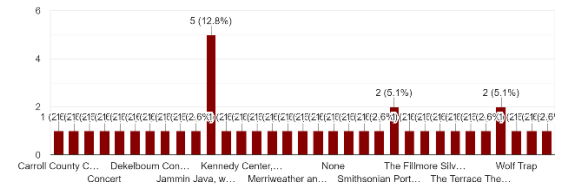
Do you attend music performances regularly?

46 responses



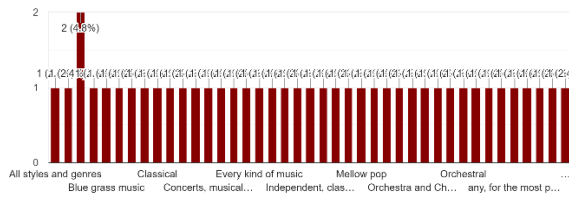
What is your favorite venue that you have attended for performances?

39 responses



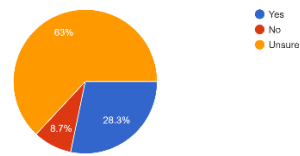
What kind of performances do you like attending? (Genres, artists, styles)

42 responses



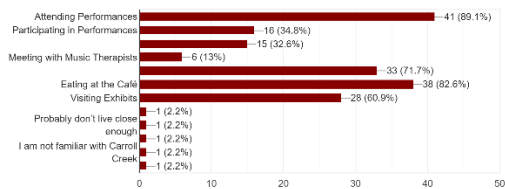
In your opinion, does Frederick, MD have a good arts culture for musicians and music lovers?

46 responses



How would you personally imagine using a music center on Carroll Creek? (Check all activities you would like to do).

46 responses



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